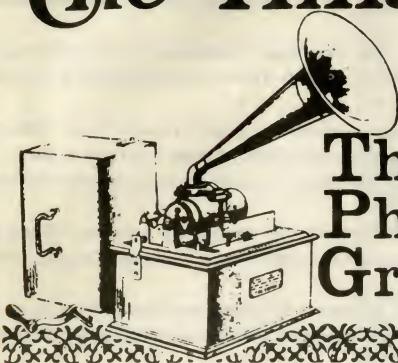


The Hillandale News



The official journal of the
**The City of London
Phonograph and
Gramophone Society**
inaugurated 1919

NO. 88

FEBRUARY 1976

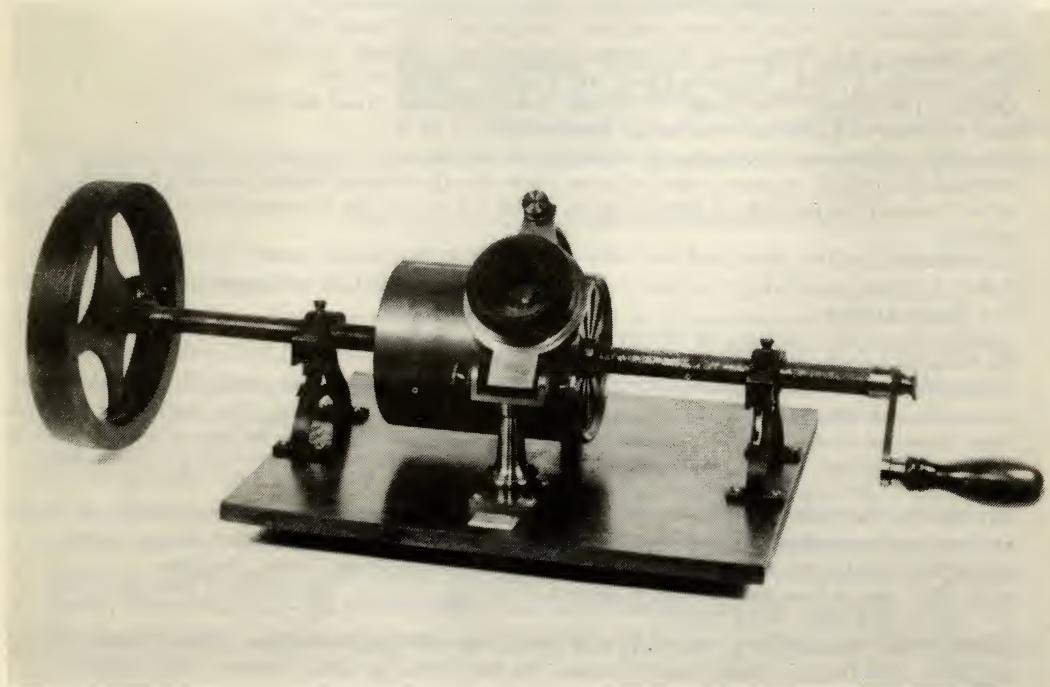


Photo by courtesy of Christies

SOCIETY RULES

- That the Society shall be called THE CITY OF LONDON PHONO objects shall be the social intercourse of its members, as well as ducing apparatus, as well as its application.
- That the Officers of the Society shall consist of a President, Vice Financial Treasurer and Meeting Secretary, who shall be elected who shall be ex-officio members of the Committee.
- That the management of the Society be vested in a Committee, and with power to co-opt, and that its duties shall be the carryir notice must be given to the Secretary one clear month before an to amend these rules.
- New members (ladies or gentlemen) may be elected on the nomi the Society on the payment of an annual subscription to be approx renewable twelve calendar months thereafter.
- The Financial Treasurer shall, once in every year, submit a stat elected by the Society and shall furnish a Balance Sheet for the of members at each Annual General Meeting.

President: George Frow, [REDACTED]

Vice-President: James F. Dennis, R.C.S., [REDACTED]

Chairman: Christopher Proudfoot, [REDACTED]

Vice-Chairman: L. L. Watts, [REDACTED]

Hon. Treasurer: B.A. Williamson, [REDACTED]

Hon. Secretary: W. Brott, [REDACTED]

Archivist: John Carreck, [REDACTED]

Hon. Members: George Baker. Ernie Bayly. Dennis Harbur.

Committee: B. Raynaud. F. Andrews. R. Armstrong. J. McKeown.

TREASURER'S NOTES : In future, would members please send all monies in Sterling (cheques, P. Orders, etc.) direct to the Treasurer, together with all orders for goods, as this will simplify our accounting system, and avoid double handling.

MEMBERSHIP RATES :

U.K.	£2.25 per year	U.S.A. and Canada	\$6.00 Surface Mail
New Zealand Airmail	£3.25 per year		\$8.00 Airmail

Australia, Japan, etc. (now payable directly to the Treasurer, as bulk subscription has ceased) £3.25 per year

Overseas members are requested to send STERLING DRAFTS or banknotes, as check clearances here carry a high commission rate. The Society no longer operates within the Post Office Giro system. New Zealand and Australian Postal Orders are acceptable in the UK. To save postage in mailing receipts, these are sent out with the goods or next magazine to members. PLEASE MAKE OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY".

MEETINGS are held at the "John Snow" Public House, Broadwick Street, Soho, London, W.1, on the first MONDAY of every month commencing at 7.00 p.m. In addition, regular meetings are held at the following centres :

HEREFORD Details from the Secretary, D. G. Watson, [REDACTED] Tupsley, Hereford.

MIDLANDS Details from the Secretary, P. Bennett, [REDACTED] Goldthorn Park, Wolverhampton,

Staffs, WV4 5DE. Phone : [REDACTED]

MANCHESTER Details from the Secretary, A. E. Hock, [REDACTED] Croston, Lancs.

VICTORIA, AUSTRALIA Details from C. Gracie, [REDACTED] Cavendish, Victoria 3408, Australia.

ZURICH, SWITZERLAND Details from the Secretary, Herr W. Schenker, [REDACTED] Zurich, Switzerland.

MEMBERS PLEASE NOTE that all money should now be sent to our TREASURER, B.A. Williamson, [REDACTED]

[REDACTED] Liverpool, L15 1IA.

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no. 88

Special
Collections

LIBRARY

THE UNIVERSITY
OF CALIFORNIA
SANTA BARBARA

CHAIRMAN'S CHAT

The New Year is upon us as I write, and I am wondering what 1976 holds in store. I won't wish you all a Happy New Year now, because it looks as if the Year will be well on the way to maturity by the time you read this. New Year's Resolution No. 1: Do something about getting the magazine printed in a reasonable time. At present it seems to take at least a month to print, and yet some of our catalogues at Christie's South Kensington are printed in a few days. Of course, it would help if Bill Brott could send the copy to the printer earlier, which he could do if we all sent articles, letters, &c. to him in good time.

Please, all of you, write something for the magazine, be it a learned dissertation, or a simple story of collecting. Illustrations are always particularly welcome. Don't think yes, you will one day; Do it now, while the idea is fresh. If Bill gets too much for one issue, so much the better; he will have material in hand for inclusion in the next, instead of having to wait for it to come in at the last minute.

The interest in what the ignorant call wind-up record-players is spreading apace, and there are many collectors about who should be joining the Society. Increased membership is one of our chief aims for 1976, because this will help our funds to combat inflation and build up stocks of spares and reprints. It costs very little more to print 500 extra copies of the Hillendale News, so that even allowing for postage, 500 extra subscriptions at £2.25 should mean something like £500 for us to spend on catalogue reprinting and spares manufacture.

Resolution No. 2: Increase membership. To this end, I will offer an introductory commission to any member introducing new members during the period March - August 1976 inclusive. This will consist of a 10% discount off your next order for spares or reprints for each member introduced. For every tenth introduction by any one member, the discount will be 20%.

There have been frequent discussions over the past few years on the Society's name. This is certainly cumbersome as it stands, as well as implying a geographical restriction which no longer applies. Any suggestions on this subject will be welcome: I personally feel that 'London' should remain, though I think the 'City of' could well be jettisoned. 'Talking Machine' would be slightly less cumbersome as an all-embracing term than 'phonograph and gramophone', giving 'The London Talking Machine Society'.

DECEMBER MEETINGS

There was a seasonal flavour to both the London and South-Eastern meetings this month. At the John Snow, Timothy Massey entertained a sparse audience (it was a foul night) to a programme of Christmas records played on the Society's Expert Minor gramophone, there being no-one present who could assemble the electric apparatus. At Chiswick on the 19th a different atmosphere prevailed, when the meeting took the form of a

party, complete with plum pudding and Pass the Parcel. Several members brought along friends and their womenfolk (sorry, their persons). Various 'Persons' contributed to an extensive menu, and Goodwin Ive produced the plum pudding and showed a Laurel and Hardy film. Our thanks are due to him for making the party go with a swing, and he in turn has asked me to thank all those present who helped tidy up afterwards, and left the pavilion exactly as we found it, an operation with which the writer was equally impressed.

COVER PHOTOGRAPH

A rare German tinfoil phonograph, to be included in the sale at Christie's South Kensington on March 4th. The maker is A. Krlss of Hamburg, and the single recorder/reproducer is adjustable for depth of groove by the nut on top. For reproduction, a glass horn is fitted into the wooden mouthpiece. The bearings at each end are hinged, with a quick-release catch, so that the whole mandrel/feed-screw assembly can be lifted out of engagement and returned to the start position for replay.

REFLECTIONS ON THE DECEMBER ISSUE OF HILLANDALE NEWS, 1975

By Frank Andrews.

The last shall be first! Kumberg's "The Continental Phonograph". The Continental Phonograph was mentioned in J. Lewis Young's "The Phonogram", which magazine I referred to in the same issue of Hillandale News which carries the photograph of such a machine on the back page. I am given to understand that the machine depicted is in France. Can anyone say whether it is hand-driven, motor driven or can be used in either fashion? As "The Phonogram" was published during 1893, this machine must be one of the earliest phonographs available in the United Kingdom, which was not made by the Edison Phonograph works. I have some information about Kumberg and the Continental Phonograph Company, but as this comes into my history of the early Edison Bell companies, I am reserving what I know for that story. Kumberg is mentioned in the American magazine "The Phonoscope", which was founded by Russell Hunting, in connection with a telephonograph, a device for recording telephone messages on a phonograph cylinder.

MY SECOND MEETING WITH ARCHIMEDES GREENHORN

I have become more closely acquainted with the letter of Emil Berliner which

discloses that 25,000 5" diam. E. Berliner Grammophon discs were made by "Rhenische Gummi und Celluloid Werke" Neckaran, Mannheim. Emil Berliner does state that the Mannheim firm were the only pressers of the Waltershausen discs. I can only say that I am still left wondering if this was indeed so.

THE CRYSTAL PALACE

I would like to add some further information to "Ubique's" on that glorious example of Victorian structural engineering, but first, from his article. Although Ubique is no doubt correct in saying that the Crystal Palace Band was recorded, there was a Crystal Palace Band on Columbia Double Face Record, D-73, which was of German origin, from Leipzig.

The first Brass Band Competitions in London were held in the Crystal Palace and its grounds in 1860, well before man could reproduce sound from recordings!

The contests were organised by one, Mr. Enderby Jackson, and ran for four consecutive years. There was already an annual brass band contest at Belle Vue, Manchester. The competitions lasted over two days, and although 72 bands entered for the first day and 98 the next, all the entrants did not put in an appearance. In this first year, the bands were divided into six groups, and six platforms were erected out of earshot of each other with three judges officiating. Two bands from each group went on to the final, at which all 18 judges took part! Bands played Test pieces of their own choice and the winners at this first contest at the Crystal Palace was (who else?) The Black Dyke Mills Band, from Kingsbury in Yorkshire. On Finals Day, the 1,390 players gave a Massed Band Concert, under Mr. Enderby's conductorship. The instrumentation of brass bands in those days, was not so uniform as it is now, and such instruments as D flat althorns and ophicleides were used. About 27,000 people are said to have attended this first competition.

In 1863, only 21 bands competed. Some thought this was due to a new ruling which demanded that the bands had instruments tuned to the great organ in the Palace itself, where the massed bands concert took place. This was the last contest at Crystal Palace until the National Brass Band Championships were inaugurated in 1900 by John Henry Iles.

You will find his name on records quite often, in the brass band repertoire.

Mr. Iles, wanting to bring competitive brass band playing back to the London scene, had gained the support of Sir Arthur Sullivan, and it was through him, that the Crystal Palace was made available. For a number of years previous, the Palace had been the venue for Choral contests, but these too had come to an end, and the trophy, which belonged to the Crystal Palace authorities, and for which the Choral Societies and Choirs had competed, had been lying in the cellars, gathering dust.

It was Sir Arthur Sullivan himself who requested that the cup, which was a magnificent affair, should be brought out and used for the Brass Bands National Challenge Trophy.

This was consented to, and the cup and a money prize of 1,000 Guineas was then annually awarded to the winning band.

Twenty-nine bands entered for the first competition, which was graded into three sections, silver cups for the lower sections having been presented by some newspapers.

The test-piece, as was only proper, was a selection of music from the Gilbert and Sullivan operas, arranged by J. Ord Hume, another name to be frequently met with on records. Four judges went into the famous tent, so that they would not know bands they were listening, and their deliberations put Denton Original first, Black Dyke Mills second, and Wingates Temperance third, the last two bands becoming responsible for many recordings in later years.

The National Champions, as I write, are (you've guessed it!) Black Dyke Mills Band, and this band was probably the first to make gramophone records, as they are included in the early lists of G. & T. Monarchs, which were put on the market in 1903; the Selection from Sullivan operas (abridged) being one of the single sided discs.

Black Dyke Mills were champions in 1902, when the test-piece was an arrangement of some of the music from Coleridge-Taylor's "Hiawatha".

A new departure in 1913 was that, for the first time, a work was specially commissioned to be composed for the test-piece, and Percy Fletcher composed "Labour and Love". "Coriolanus" was composed by Cyril Jenkins for the 1914 contest, but the Great War prevented the contest being held.

It was not until 1920 that the 1,000 Guinea Challenge Trophy was once again competed for, the delay due to the War Ministry having been in occupation of the Crystal Palace. By now the brass band movement was divided into six graded sections, but the championship section was set the same test piece which should have been competed for before the war had broken out. One of the sections comprised what were termed "Reed Bands".

88 bands competed, and the Champions were St. Hilda Colliery, who had been successful in 1912, when they recorded on Columbia-Rena records. On its return to South Shields, the band was given a "civic" welcome.

St. Andrew's (there's a good name!) Juniors, of Hull, won the Boys' Section at Crystal Palace, and they were carried through the streets, shoulder high, on their return home. Boys were allowed to use drums in their section, and their drum became burst during the homecoming festivities!

In 1922, the reed bands were eliminated from the competition and, for the first time, the contest was truly devoted to brass only.

Also in 1922 for the first time, bands were required to be seated when competing, in much the same way that an orchestra is seated. This applied to the championship section only. In 1923 all bands were seated. Prior to this, the bands had stood with the conductor in the centre, much as one would see a Salvation Army Band in the streets at

a service. Salvation Army Bands are, of course, true brass bands, although they do not compete with "secular" bands.

In 1924, with the Empire Exhibition on at Wembley, Middlesex, the Newcastle Steel Works Brass Band, from Sydney, New South Wales, Australia, came to Wembley to represent their country, where they had the honour of playing before their Majesties, the King and Queen of Roumania. Whilst in this country, they took part in a number of contests, winning at Belle Vue and at Halifax, Yorkshire, and coming third in the National Championships at Crystal Palace. The competition being won by St. Hilda Colliery Band, with Black Dyke Mills second. Henry Geehl composed the test-piece "On the Cornish Coast", which included the Helston Furry Dance, made famous by Katie Moss in her composition "The Floral Dance". The Australian Band recorded on Aco, Imperial and Regal. Also on Beltona. The early thirties, were the "Mortimer" years, with Fred and his sons Harry, Alex and Rex all part of the comparatively new band which carried all before it, Fodens Motor Works Band. They won the Crystal Palace Trophy in 1930, 1932, 1933 and 1934. Having won three times in succession, they were debarred from competing the next year, but they were back in 1936 and won it again! The band was recorded on Zonophone and Regal-Zonophone during those years!

An even newer band won in 1935, when Foden's were debarred, and that was Munn & Felton's Footwear Band, formed only in 1932. Today, as Great Universal Stores Band (The G.U.S. Band) they are still in championship class.

I saw the blaze in the sky over South London, the night the Crystal Palace went up in flames. I had been a "Working Man" for two months and, when news reached me that the Crystal Palace was on fire, I hurried to the Harrow Road side of Willesden Junction Station, in North-West London, the same Willesden Junction, alongside which Edison, years before, had his English factory. From there one can see across the valley of the River Thames to the North Downs, and it was from there I saw the "Great Red Glow".

Some of the first recordings to be made by the electrical process, in the Crystal Palace, were carried out by the Columbia Graphophone Company, Ltd. which, early in 1926, recorded excerpts from the Handel Festival performed by a choir and orchestra of some 3,500 souls conducted by Sir Henry Wood. Two 12 inch and one 10 inch records were issued.

A B O U T B R A S S B A N D S

Perhaps it would be as well to differentiate between brass bands and other bands which use brass instruments.

Military Bands and Concert Bands are generally composed of woodwind and brass instruments, the brass including such instruments as trumpets, French horns and saxophones, beside cornets, trombones, euphoniums, tubas, etc.

The Brass Band, which for National Championships competitions is composed of

28 players or less, has brass instruments only, the usual line-up comprising one E flat soprano cornet, about seven B flat cornets, which are generally sub-divided into a Solo cornet, Repiano cornet and second and third cornets. One, sometimes two, flugel horns in B Flat. Four E flat tenor Saxhorns (or less). Two baritone Saxhorns. Two Euphoniums (sometimes more). Two E flat basses, and one or two BB flat basses. All these last three types are considered members of the Saxhorn family of instruments. Finally there are usually two tenor and one bass trombones. Bass drum and other percussion is used in concert work and some competitions, but is not used in the National and World competitions, at least it was still not in use when I last attended a competition at the Royal Albert Hall, the present venue for the National Championships.

The Brass Band movement arose with the Industrial Revolution, bands being formed by coal miners, factory workers, shipyard workers, temperance societies, and so forth. The great attraction of the brass instruments mentioned is that, except for the trombones, only three or four valves or pistons need to be manipulated, thus simplifying the learning to play aspect in comparison with members of the woodwind family of instruments.

The formation of such bands only became possible through the inventions of Adolph Sax round about 1850, although the cornet was well known some twenty years earlier, and a number of Bands were already in being when the Sax family of instruments became available. Black Dyke Mills Band, for one, can trace their antecedents back to 1815. Curiously, Adolph Sax is more widely known for his invention of the Saxophone, a much more complicated instrument to finger than are his inventions used in the Brass Bands.

With the commissioning of special works for test-pieces in 1913, the Brass Band movement took on a more respectable image in the eyes of the "Culture Vultures", and, beside those already mentioned, a number of celebrated composers wrote pieces for the more important contests. Sir Edward Elgar and Sir Arthur Bliss being two who come readily to mind.

To hear brass bands at their technical and artistic best, it is my opinion that it is essential to hear them playing music which was especially written for the medium, although there are many fine arrangements of other types of music which Brass Bands perform quite creditably, accepting that there is a limitation to "tone colours" of their unique instrumentation. One of the finest Brass Band marches, to my ears, is "B.B. and C.F." by Ord Hume.

Test-pieces to watch out for are "A Downland Suite" by John Ireland, "The Severn Suite" by Sir Edward Elgar, "Kenilworth Suite" by Sir Arthur Bliss, "Oliver Cromwell" by Henry Geehl and "Joan of Arc" by Denis Wright. These pieces were usually recorded by bands placed in the first three at the times they were used as test-pieces, thus you have performances by bands who were then at high standards of artistic and technical ability.

OBITUARY

George Baker, Baritone. 9 January 1976.

We were sorry to learn recently of the death of the veteran singer, George Baker. George was born at Birkenhead in 1885, and from an early age had been associated with music. He took a keen interest in our Society since he was invited to one of our meetings in 1969.

We were privileged to hear his extensive anecdotes on his musical career in our February 1969 meeting, and also at our 50th anniversary celebratory dinner later that year. George was pleased to acknowledge many names, now obscure, that we quoted him from old record labels, and remembered making his first recordings for Pathé in December 1909. He had recorded chiefly for The Gramophone Company, and he told us he thought he had made over three thousand recordings, some anonymously as "Vocal Refrain".

He had used a pseudonym on many occasions, sometimes for contractual reasons, so that today providing one knows what name to look for (Victor Conway and Walter Jefferies are the two most common), he can be found on Decca and Columbia, and earlier on Beka.

George had been a chorister at Birkenhead in his youth, and he was trained at the Royal College of Music. He was later both organist and Choirmaster at Birkenhead. The famous clarinettist Haydn Draper originally persuaded George to go along to the Pathé recording studios, and the recording engineer, Russell Hunting (of "Michael Casey" fame) was so impressed that he put Mr. Baker under a three-year contract. This was only the beginning of a recording career that was to last until 1962.

George Baker was also musical director and adviser to the BBC for some time during the War, and he became known as THE Gilbert and Sullivan man, a reputation he didn't fully approve, as he stressed to us that he had also done much other work.

The singer Olive Groves was George's wife, who passed away some eighteen months or so ago, and we know that he had a son who was killed in the war, so there is apparently no immediate family left, but if there are any close relatives, and surely many friends he must have made who mourn his passing, we offer our condolences with theirs. This Society

exists, as George himself put it at our Dinner, to re-create the past by means of records, and we shall remember him with affection when we do just that.

Full reports of Mr. Baker's speeches to our Society are given in Hillandale News, Numbers 48 and 51.

PAPER, AND THINGS

by George Frow

Several items have come to hand in past weeks that are of sufficient interest and import for me to tell Members about.

Firstly Toru Funahashi has sent a beautifully-presented brochure from Japan cataloguing a display of Edison Phonographs and Light Bulbs which was mounted in Tokyo, Sapporo and Osaka. He was involved in Tokyo, and in his own town of Osaka, where a large departmental store - Parco - took the exhibition, which was by arrangement with the Charles Edison Fund. The 16-page booklet is superbly presented - and a lesson and goal in itself to anyone trying to do this sort of show - and the captions are in English and Japanese, mostly by Dean Nagasawa, I understand. Various scenes connected in some way with Edison's life are shown, Menlo Park, Fort Myers, Glenmont, West Orange, and of course machine upon machine, all looking the better for a colour picture. These include a talking doll, telegraph message recorder and a cylinder duplicator. This booklet is not for sale, but I will put it on show at the next London meeting or so.

Nearer home, Gordon Bromly, for some years our Treasurer and now Chairman of the Recorded Vocal Arts Society has given me a leaflet of that Society's activities for the coming year, which include lectures by noted singers and people well-known as musicians or collectors. The R.V.A. Society meets on alternate Wednesday evenings at The Bloomsbury Institute in Shaftesbury Avenue, and full details will be sent by the Hon. Sec. [REDACTED] West Wickham, Kent, BR4 OHB [REDACTED].

I have seen Howard Hope's useful reprint of an early British Edison leaflet, and it has come out immaculately from a tatty original; giving it an exact date is made a precarious exercise for any reviewer through including plates of machines that were not quite contemporary, but late 1902 shouldn't be far out. It is of A4 size, and in folder form, printed blue on quality paper, features five machines and a few accessories. Howard Hope says he is advertising with this issue, and if you want a copy, I would refer

(continued on page 435)



Parlophon coin-in-slot
gramophone, 1915

SALE OF

Mechanical Music

on March 4th 1976
at 10.30 a.m.

Including the TINFOIL
PHONOGRAPH shown on the
cover, the two machines
illustrated here, and the
Donegall collection of
JAZZ RECORDS.

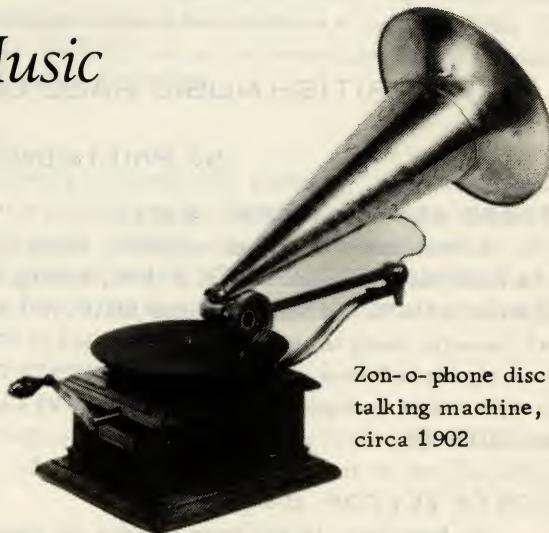
Illustrated catalogue
available from above
address.



Christie's

South Kensington

London SW7 3JS
Tel: [redacted]



Zon-o-phone disc
talking machine,
circa 1902

you to the advert sheet. It's very worth having, if you are an Edison collector.

Another reprint that may be recommended is rather different from the usual, showing that we have a very wide range among the membership. For the collector of stage or personality records there is a reprint of the Palace Theatre (London) programme for the original production of 'No, No, Nanette' of 1925. Some of the records from this show that turn up are acoustic, others very early relectric, and there are several well-known names in the cast. This magazine- programme originally cost threepence ($1\frac{1}{2}$ p. now), runs to 20 pages plus cover, and is well stuffed with articles under the names of various entertainers of the period. The adverts are an entertainment in themselves. Unfortunately inflation has caught us up, and passed some of us, and this reprint comes out at 35p. (including postage anywhere) from The Vintage Light Music Society, 4 Harvest Bank Rd., West Wickham, Bromley, Kent.

Our own Society is still turning out reprints, and the Catalogue shows the Columbia Celebrity and Odeon Royalty to be once again in print; on new lines we draw your attention to a new Collector's Parcel of (mainly) Berliner and G & T items, and at the time of writing an early G & T and a Zonophone record catalogue are at the printer and should be ready with this magazine. Also fresh Edison poster reprints are ordered from West Orange and will be sent out as soon as received.

Well, there it is; there are other reprints and spares in the background, but Time and our Editor wait for no man.

THE BRITISH MUSIC HALL ON RECORD, Part IV

by Phil Hobson

ALFRED LESTER (1872 - 1925)

A well-known character comedian, whose father and mother were on the stage, so he made his first appearance as a child, touring the provinces for years, before finding fame in his "Scene Shifter" sketch (HMV) in 1905. From then on he came to Musical Comedy, being in the original production of "The Arcadians" and others. He was also a big hit in Revue, playing opposite GEORGE ROBEY in "The Bing Boys are Here". His style can be savoured in "I Love Me" (HMV) and other recordings for this company and COLUMBIA.

GEORGE LEYTON (1864-1948)

An American, he had been an actor for years before he achieved fame on the Halls with the song "The Boys of the Chelsea School", going on to become a well-known

descriptive and character vocalist. The song mentioned above (and another) were recorded for PATHÉ and this is the extent of my knowledge of his recordings - were there any others, I wonder?

MILLIE LINDON (1878 - ?)

After coming to London in 1894, she became a popular vocalist and mimic (she was married to T. E. DUNVILLE). Her most famous song was "For Old Time's Sake". Although I don't think she made a record of this, there were two similar songs recorded on EDISON 2 minute cylinders.

LITTLE TICH (1868 - 1928)

One of the top names of the Music Hall. Born Harry Relph, near Sevenoaks in Kent, he acquired his nickname from a supposed resemblance to the 'Tichborne Claimant' in a law case of the 1870s. He was first on stage at one of the old 'Pleasure Gardens' of London, going on to become a black-faced entertainer at Music Halls and in Panto. After leaving off his black make-up, he became popular as an 'Eccentric Comedian'. When adult, he was only about four foot high and he built up many character songs and sketches based on his shortness of stature. With these and his famous "Big Boot Dance" (a film exists of this), he became a household word, both here and in Paris (especially), Germany, Russia and the USA, also appearing in Panto and Musical Comedy. His records (like DAN LENO'S) suffer from his songs and sketches being presented in a truncated form, but even so, many are still genuinely funny - try "The Best Man" (COLUMBIA), "The Territorial (One of the Deathless Army)" (PATHÉ, BEKA, ARIEL), "The Don of the Don Juans" (PATHÉ), or, in fact any of the dozens he made for BEKA (some on ARIEL, FLAG), PATHÉ or COLUMBIA.

A LICE LLOYD (1873 - 1949)

A sister of MARIE, who originally appeared with another GRACE (1875-1961). After establishing herself as a single turn, she became popular here and in the USA, where she made some recordings for VICTOR, one of which was issued on G&T. There were also some sides for ZONOPHONE and INTERNATIONAL ZONOPHONE and she is also a member of 'The Lloyd Family' on an electric WINNER medley of MARIE's songs.

ARTHUR LLOYD (1839 - 1904)

One of the early 'Lions Comiques', he first appeared in 1863. Wrote and introduced most of his songs. Is he the ARTHUR LLOYD who made one or two ZONOPHONES round about 1904?

MARIE LLOYD (1870 - 1922)

Probably, even today, the most famous figure of the Music Halls. A Londoner, the eldest of a family of eleven, she made her formal debut at the age of fifteen, under the name of Belle Delmere. When, as Marie Lloyd, she sang "And the leaves began to fall" (PATHE) and Nellie Power's song "The boy I love sits up in the gallery" she was an instantaneous hit and later became known for her 'naughty' songs and innuendo. One gets a flavour of this in "When I take my morning promenade" (ZONOPHONE). Her famous "Oh, Mr. Porter" and "Don't dilly-dally" are unrecorded by her. She also sang Coster songs, such as "The Coster's Christening" (PATHE) and "The Coster's Girl in Paris" (ZONOPHONE). Towards the end of her career she added character songs to her repertoire, like "A little of what you fancy does you good" (REGAL). It seems that none of her three marriages brought her much happiness (the second was to Coster Comedian ALEC HURLEY), but she was a greatly loved personality and when she died, 100,000 people attended her funeral procession. I only know of six PATHE discs (in various couplings), three sides for G&T, six for ZONOPHONE (ARIEL) and four for REGAL.

MARIE LLOYD, Junior (? - ?)

Successful mimic of her mother (above), she appears in the 'Lloyd Family' WINNER medley and has four sides on the BROADCAST label, besides being on the Daniel Farson LP (FONTANA).

ROSIE LLOYD (1879 - 1944)

Yet another Lloyd sister, long on the Halls. Her only recording known to me is the 'Lloyd Family' WINNER medley.

MARIE (1857 - 1940) and CISSIE LOFTUS (1877 - 1943)

Mother and daughter. The former was known as "The Sarah Bernhardt of the Music Halls" and, as far as I know, did not record. CISSIE, a well-known mimic and actress, who was later in films, made some early BERLINER discs and one private re-recording was reissued (in America) on the CRS label.

JACK LORIMER (1883 - ?)

A minor Scottish comedian, who wrote most of his own songs. His first appearance was in 1894, but he did not play London until 1905. His style does not show much individuality, judging by his records, of which there are quite a lot on JUMBO (some on REGAL), ZONOPHONE, PATHE and EDISON 4 minute cylinders.

ERNIE LOTINGA (1876-1951)

Although he was first seen in the Halls in 1898, he only made his name from 1911 onwards, with his character 'Jimmy Josser', later in films. He was at one time married to HETTY KING. Recordings on the PICCADILLY label.

JULIE MACKAY (? - ?)

Another popular singer, whose songs "I can't tell why I love you" and "In the good old summer time" were known to everyone in the early 1900s. The former was recorded for G&T and EDISON BELL cylinders, the latter (and one other song) for G&T.

CLARICE MAYNE (1886 - 1966)

Her earliest appearances were made as a concert turn; then in 1906 she teamed up with her husband and accompanist JAMES W. TATE, as 'Clarice Mayne and That' and won immediate success. The catchy songs he wrote for her included "Ev'ry little while" and "A Broken Doll" (both COLUMBIA). She also became popular as a Principal Boy in Panto. After Tate's death, she continued as a single act, later marrying Teddie Knox (of 'The Crazy Gang'). Her attractive pseudo-demure style can be savoured in many records made for HMV and COLUMBIA (A favourite of mine is "Mr. and Mrs. Smith" on HMV) and there are also medleys (two for DECCA, one on HMV - all electric). She can also be heard impersonating Marie Lloyd on the 'Jack Hylton Smoking Concert No. 2' (HMV).

ERNIE MAYNE (? - 1937)

He made his start (with a partner) in 1892, reaching London seven years later. His peak period seems to have been during and just after World War I, when he sang songs like "I can't do my bally bottom button up" (he was twenty stone!) and "We used to gather at The Old Dun Cow" (both WINNER). Many other discs for WINNER, some for COLISEUM.

SAM MAYO (1881 - 1938)

Comedian, billed as 'The Immobile One', debut 1898. He was popular for over thirty years, with such fairly unmemorable numbers as "Bread and Marmalade" (ZONOPHONE), mostly written by himself, but a really superb effort is "Johnny" (ZONOPHONE, also PICCADILLY, coupled with another good song "Baby"). Further discs for these two companies and earlier recordings for EDISON BELL cylinders, BELL discs, G&T.

G. S. MELVIN (1880 - 1949)

A successful 'dame', who was in Variety, Panto and Revue. I only know of four sides, two for REGAL and two for METROPOLE.

BILLY MERSON (1881-1947)

Another comedian, who hailed from Nottingham, started in a Circus and, after a spell in an acrobatic double act, went solo round about 1907, becoming highly popular as a purveyor of such songs as "The Spaniard that blighted my life" (DECCA,

REGAL, JUMBO, EDISON 4 minute cylinder) and "On the good ship Yacka Hicki Doola" (BROADCAST, DECCA), the former also having great success in the USA, where it was taken up (and recorded) by Al Jolson. Merson's breezy style can also be enjoyed in "Out on the Prairee" (REGAL, WINNER, JUMBO, MARATHON, EDISON BLUE AMBEROL), "The night I appeared as Macbeth" (a skit on the old type of 'ham actor') (WINNER) and many more. His records are fairly well documented, being found on PATHE, DECCA, WINNER, REGAL, JUMBO, PICCADILLY, METROPOLE, BROADCAST, EDISON 4 minute and BLUE AMBEROL cylinders and there are medleys on HMV and COLUMBIA. Some rather obscure recordings are on MARATHON and 10" VICTORY and I would like details of these, if anyone has them. Billy Merson became a big favourite in Revue and Musical Comedy (especially as 'Hard Boiled Herman' in 'Rose Marie', COLUMBIA), but he later returned to Variety.

VICTORIA MONKS (1884-1927)

Affectionately known as 'John Bull's Girl', she was a singer of two different types of song, the sentimental - like "Give my regards to Leicester Square" (ZONOPHONE, G&T, PATHE, EDISON 2 minute cylinder) and the 'Coon' song - example 'Open the door' (TWIN, EDISON 2 minute cylinder). Her first appearances were as 'Little Victoria' in 1899 and her big success came about three years later with the song "Bill Bailey" (did she record this?). Her voice is somewhat nasal, but she has plenty of style and many good songs. As well as those already mentioned, I am particularly fond of "If you want to have a row" and "Take me back to London Town" (both ZONOPHONE, EDISON 2 minute cylinders), "Judgment Day" (HOMOPHONE) and "Sweet Saturday Night" (TWIN, EDISON 2 minute cylinder). Details of any recordings for PATHE, HOMOPHONE or any minor companies would be useful.

LILY MORRIS (1884-1952)

Although most people remember her as the successor to Marie Lloyd's latter role, the 'boozy old girl' of the "Don't Dilly-Dally" type of song (Lily made a private recording of this song - does anyone know if it's whereabouts?), she was originally a singer of sentimental songs like "That's why I love you" and I think it was towards the end of World War I when she started to specialise in such ditties as "The gipsy warned me" (PATHE) and "Why am I always the bridesmaid?" (PATHE, REGAL, WINNER). Later favourites include "The Old Apple Tree" (a lovely pub-crawl!) (REGAL, COLUMBIA), "Turned Up" (did she make a record of this?) and of course, "Don't have any more, Mrs Moore" (REGAL, COLUMBIA). After retirement, she made a very successful come-back in 1948.

MAUD MORTIMER (? - ?)

Apart from the fact that she is said to be the original singer of "If I should plant a tiny seed of love", I know nothing about this lady, but have traced two records for NICOLE ("Bombay" and "You're not the only rosebud"). Any information on career or further

recordings would be useful.

GEORGE MOZART (1863 - 1947)

Well known from about 1890 with his comic songs and sketches, he was also a very skilful instrumentalist. A good idea of his style can be formed by listening to "The Dentist" (G&T) and there are further discs for this company and for WINNER and single-sided ZONOPHONE.

MICHAEL NOLAN (1867-1910)

He wrote and sang the once famous song "Little Annie Rooney" and that's all I know about him! He recorded one title for G&T.

TALBOT O'FARRELL (1880-1952)

Renowned as a singer of 'mother songs', his first appearance (and for some years afterwards) was, strangely enough as a Scottish comedian, under the name of WILLIAM McIVOR (and some recordings as such can be found on EDISON 2 & 4 minute and BLUE AMBEROL cylinders). His fame came after a change of name and as an Irish singer. The records he made of such 'pops' as "Souvenirs" and "That old fashioned mother of mine" (both IMPERIAL) have the sentiment heavily laid on, but the comedy numbers like "The day that O'Rafferty's daughter got wed" (WINNER, IMPERIAL) have much to commend them. Many other discs for WINNER, REGAL, IMPERIAL, PICCADILLY, one on HMV.

THE O'GORMAN FAMILY

Father JOE O'GORMAN (? - 1937) was a singing comedian, known from the early 1890s, who made some recordings for G&T, ZONOPHONE and EDISON 2 minute cylinders. His two sons, DAVE and JOE, were a well known cross-talk act and can be heard as such on PICCADILLY. Their style sounds rather 'corny' by today's standards.

TOM OWEN (? - ?)

Anyone know anything about this Welsh comedian? He made some rather good recordings on single-sided ZONOPHONE.

CHARLES PENROSE (1876-1952)

A once famous 'Laughing Comedian', most of whose records can be safely passed by, but "The Laughing Policeman" (COLUMBIA) seems to be immortal! Many others on WINNER, COLUMBIA, REGAL ('Charles Jolly'), IMPERIAL ('Charles Rose'), PATHÉ ('Charlie Pen-Caws'), etc., etc.

JACK PLEASANTS (1874-1924)

From Bradford in Yorkshire, he made his first appearance in 1901 and found fame about two years later with the songs "I'm twenty-one today" (BELL, WINNER) and the endearing "I'm shy, Mary Ellen" (EDISON 4 minute cylinder, WINNER). His style has something of the elder GEORGE FORMBY. Further recordings on EDISON 2 and 4 minute cylinders, BELL, WINNER, VELVET FACE and ZONOPHONE.

THE POLUSKI BROTHERS

WILL and SAM POLUSKI were a knockabout cross-talk act from the early 1900s. SAM died in 1922, WILL the following year. Recordings for COLUMBIA.

ANNIE PURCELL (? - ?)

She seems to have been one of the original singers of "By the side of the Zuyder Zee", although I have seen it credited to others and she had other similar songs. Known to have recorded for EDISON 2 minute and EDISON BELL cylinders and PATHÉ. Details of the latter and any others, please, and notes on her career would be appreciated.

PAT RAFFERTY (1861 - ?)

A singer of Irish songs, known on the Halls from the 1880s. A few discs for G&T and single-sided ZONOPHONE.

HARRY RANDALL (1860-1932)

His professional debut was made in Panto at the age of eleven, but he did not play the Halls until 1883, where he soon became famous as a singer of comic songs, many of his own composition, as well as for many appearances in Panto, often in 'dame' parts. Nine recordings for G&T are known to me.

PHIL RAY (1872 - ?)

A Londoner who made his start there in 1894. He was known as 'The Abbreviating Comedian' from his style of short, sharp patter. He had one or two successful songs, not remembered today. Records for G&T, TWIN, BEKA, EDISON 2 minutes, EDISON BELL and COLUMBIA cylinders.

ARTHUR REECE (? - ?)

A 'Descriptive Vocalist' and comedian who was a mainstay of the Halls from the 1890 period up to the first World War. He made a come-back in the 1930s, and can be heard (much past his best) in the chorus of his "Sons of the Sea", recorded at the Royal Command Performance of 1935 (HMV). I have traced four early recordings for single-sided ZONOPHONE and one EDISON BELL cylinder.

A DA REEVE (1874-1966)

A very big star in Panto, Variety, Revue, Straight Plays and Musical Comedy, as well as on the Halls, she was also (latterly) in films and on television. Her remarkably varied career (from the age of four, nearly up to her death at the age of ninety-two!) is well told in her autobiography 'Take It For A Fact', so need not be given here. Her recordings were few, consisting of some PATHES made in 1902-3 (details, please), and those for BERLINER and THE GRAMOPHONE CO., which are listed in 'Voices of the Past', Vol. I.

ELLA RETFORD (? - ?)

Although she was born at Wearside, she came of Irish stock, her real name being Nellie Flanagan. Beginning as a dancer in 1900, she progressed to 'Coon Songs' and then to be the singer of many chorus songs, some of which she shared with her great friend FLORRIE FORDE (also a Flanagan!). Her style was well adapted to the 'Ragtime' numbers which came thick and fast from about 1911 onwards, and although "You made me love you" (JUMBO, VALKYRIE, SCALA, COLISEUM) seems to me rather exaggerated, there are plenty of others to choose from, including "The pretty little girl from Nowhere" (JUMBO) and "Molly O'Morgan" (PATHÉ, JUMBO). The chorus of the latter is included (with others) on a charming electric medley on REGAL. Other recordings on Edison 2 and 4 minute cylinders.

J. W. RICKABY (1870-1929)

Comedian, who began to be known from about 1902. His big hit came with "Silk Hat Tony (They built Piccadilly for me)", a wonderful song, which he unfortunately never recorded (?). His discs for WINNER are O.K., without being exceptional, the best probably being "Major General Worthington".

ARTHUR RIGBY (1865-1944)

His first appearance was in London in 1889 and he built up a repertoire of sketches and good comic songs like "I'm the Plumber". Only two recordings for G&T are known.

ARTHUR ROBERTS (1852-1933)

One of the real old-timers, he was a Londoner, appearing on the Halls from 1871, his great talents as comedian and mimic taking him into Comic Opera, Burlesque and Musical Comedy. He came back to the Halls in 1904 and after retirement, made a comeback in the 1920s, finally appearing in one of Cochran's Revues. His renown as a gagster was legendary. The well-known recording "Trial by Jury", long in the HMV Historical Catalogue, surely does not do him justice. It would be interesting to hear the other two discs he made for G&T.

GEORGE ROBEY (1869 - 1954)

The 'Prime Minister of Mirth' is still well remembered, for he was a man of many parts, graduating from the Halls (where he made his start in 1891 - great success) to Panto, Revue, Musical Comedy and Films, finally being knighted in the year of his death. His style was based rather on what was implied, than actually said, the famous eyebrows and pseudo-Clergyman's coat helping the effect. He was a prolific recorder, appearing on EDISON 2 minutes and EDISON BELL cylinders, THE GRAMOPHONE CO., COLUMBIA (many of these are songs from Revue), BROADCAST TWELVE and REX. I find a little of Robey on record goes a long way, but there is no denying the skill of the characterisation in (say) "The Pro's Landlady" (HMV, COLUMBIA), the expertise of "Archibald, certainly not!" (HMV), or the nostalgic appeal of "If you were the only girl in the world" (originally a Revue song, sung with Violet Lorraine on COLUMBIA).

J. W. ROWLEY (? - ?)

One of the few early comedians (first appearance 1867) who lived to make records. He was also a noted acrobatic dancer. His early BERLINER records would be interesting, if found.

BOOK REVIEW

'Discovering Mechanical Music' by T. E. Crowley

This little pamphlet in the 'Discovering' series is an attempt to cover in 48 pages, the whole field of mechanical music. Most aspects of the subject are at least touched upon, although there is perhaps a disproportionate amount of space given to carillons, while the Aeolian pipe organs, for example, escape mention altogether.

There are some fairly questionable statements in the section on musical boxes, but I will concentrate here on the 'Gramophone' section. Here, you might say, are laughs in every line - that is, if you are amused by such facile comments as (of cylinder recording sessions) '...it was necessary to set going ten machines at once and the performer or band had to repeat its two-minute performance ten times, by which time all present.....would be inclined to melt into tears;' or by such statements as 'Berliner's design was produced first of all as a toy, with chocolate discs.....'

The HMV trade-mark, we are told, was not used until 1909 (that, of course, was the year it appeared on the English record labels, but it had been used long before that, even in this country, on catalogues and advertising material). We are also informed that Edison ceased production of phonographs in 1913 (where does Mr. Crowley think all those Amberolas and fox-trot Blue Amberolas come from?), and any new

(continued on page 446)



NO. 1



NO. 2



NO. 3

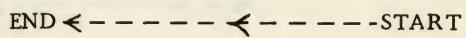
PHOTOGRAPHS OF JAPANESE 78 Disc Boxes (10") of around 1923. Photographs sent by Toru Funahashi of Osaka.

Nos. 1 - 4. Issued by one of the largest shops in Osaka City called 'SAKAI-KOSEIDO', mostly dealt with Columbia products. The vertical letters should be read from upper right to left and horizontal ones from right to left as follows:

(Vertical Letters)



(Horizontal Letters)





NO. 4

NO. 5.

Issued by Osaka agent of 'TERASHIMA SHOKAI'. Re. horizontal letters as on page 444. 'NIPPONO-' means 'Japanese'.



NO. 5

NO. 7.

Issued by 'SENBA YAYA'. Horizontal letters should be read from right to left, as shown on page 444.



NO. 7

collector seeking knowledge from this work would be given to understand that the 1906 Victrola had a 'pickup' remarkable in being fitted with a mica diaphragm (the universal diaphragm material at that time) and a tone-arm which swivelled to follow the record grooves, allowing a rigid horn fixing; No mention is made of the fact that this device had been invented several years before for external horn machines, and actually enabled their horns to swivel.

I suppose this sort of woolly and misleading writing is better than bald statements of non-fact, but what is one to make of the following? 'Before 1914 something like seventy models of disc and thirty of cylinder gramophones were available.' Well, I've never seen one cylinder gramophone, let alone seventy. Seriously, though, what does he mean by 'before 1914'? In December 1913? (I doubt if there were thirty cylinder models then, though there were probably far more than seventy gramophones). Or in the whole period from the invention of the talking machine up to 1914? Then both figures are obviously far short of the mark. I suppose you can invent figures out of your head for a statement which does not mean anything anyway, but it is an awful waste of printers' ink.

There are four illustrations of talking machines, of which two have captions containing downright errors of fact. Of the other two, one shows a 1901-5 two-minute 'Home' (with a cannibalised gramophone winder) accompanied by two wax Amberols referred to in the caption as 'discs'. The other shows a common type of horn gramophone (with the soundbox on the wrong side of the record) describing its horn as 'morning glory' (surely this term only applies to the horns used by the Gramophone Co.?) and remarking that 'it bears no trade-mark, thus reminding us that in those gentlemanly days not all manufacturers were as publicity-conscious as now'. Gentlemanly, my Aunt Fanny! The manufacturer knew very well that it would sell better to patriotic, pre-Common Market Englishmen without his all-too obviously foreign name on it, and left it anonymous for the importer or dealer to add his own name if he so desired.

Most of these complaints are probably rather petty-seeming in themselves, but they add up to an ill-digested assembly of ideas which could all too easily leave the novice collector, for whom such a booklet is clearly intended, with some eccentric ideas of Talking Machine history. The need for brevity does not exclude accuracy or clarity, and anyone wanting an introduction to this particular subject is recommended to go to Mr. Chew's admirable booklet. For other aspects of Mechanical Music, you would do better to save up for one of Arthur Ord-Hume's books.

CORRESPONDENCE

[REDACTED] Walton-on-Thames, Surrey.

Dear Mr. Brott,

I am a newcomer to the C. L. P. G. S. and feel I would like to make some small contribution towards the Society.

I have coined a new word to embrace the study and collecting of vintage gramophones, records, and accessories, that word being "Gramophilia". (I am aware that "gramophile" already exists. I would be grateful if you could publish this in The Hillandale News.

Yours faithfully,

John S. Wood.

P. S. When initiating a collection of old 78's, would one start from scratch?

From Frank Andrews.

Dear Mr. Editor,

The earliest Wax Recordings discussed on pages 410 and 411 of December last's Hillandale News.

The earliest wax recordings known to me, by report, are those which were used on the experimental machines of the Bells and Tainter's Volta Laboratory Associates, made before they were granted their famous patent of MAY 4th, 1886, and now the property of the U.S. National Museum. Their condition varies from cracked and scratched to "good condition".

The earliest recording that is reproducible, is not a separate record at all, but is registered on the wax coating around the drum of an Edison Tin Foil Phonograph, without the Tin Foil.

The report says that Tainter recorded in this way by 1881. The vibrations are said to be indentations, the words cutting, gouging or incising were not used to describe the recording technique.

This is the recording which is on the machine deposited with the Smithsonian Institute, and which was not opened until 1937. Until then nobody seems to have known that the Bells and Tainter had recorded on wax and hidden away their results.

This machine was opened from its sealed box, with the permission of Tainter, who was then aged 83 years.

A stylus and diaphragm was not used to reproduce from this machine, but a jet of air at high pressure was used, "at 100 lbs". The point for the jet of air was made of glass and directed the stream of air over one groove. It was said that the reproduced sounds by this method could be heard at a distance of 8 feet. The speech

on the machine was also included in writing on the box. The message was "There are more things in heaven and earth, Horatio, than are dreamed of in your philosophy. I am a graphophone and my mother was a phonograph".

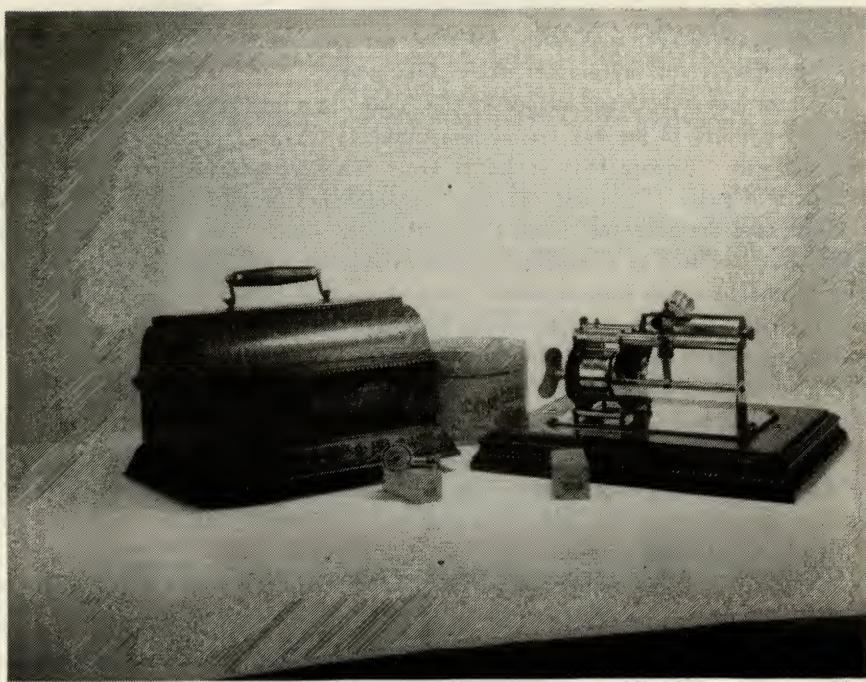
Tainter had reproduced sounds by this method on July 7th, 1881. Whether or not the 1937 opening of the box was accompanied by a reproduction of the recording is not known to me. Reports have it that it was. This pre-dates Edison's record to Gouraud by five years. The Bell-Tainter Graphophones which followed upon these early experiments used the patented method of cutting into wax. The wax was not solid throughout but was used as a coating on cardboard or similar materials made into tubes. Hundreds of these records were recorded upon in the USA before Edison brought out his improved or perfected phonograph, which also used the patented Bell and Tainter method of recording which necessitated Edison obtaining a licence to use such methods. There can be little doubt that it is to the recordings made on the Bell and Tainter Graphophones that one will find the earliest recordings - in wax. Messrs. Welch and Read, in their book "Tin Foil to Stereo", describe the cut on the machine, brought to the light of day in 1937, as incised. This may well be so, as the machine was described as a "graphophone" - but my source says "indented", which was Edison's technique with Tin Foil Phonographs.

Incidentally, according to Henry Seymour, who quotes Grove's Dictionary of Music, Vol. IV, p. 767, a Mr F.B. Fenby of Worcester patented "The Electro Magnetic Phonograph" in 1863. Does anyone know what kind of machine this was, or was hoped to be? This seems to be the earliest use of the word "Phonograph" as applied to a machine, and well pre-dates M. Cros and T.A. Edison's use of the word.

To answer my good friend, Joe Pengally, as to how it was that Edison should have made a record addressed to Col. Gouraud in London with his successful "improved" phonograph (using Bell and Tainter's recording "patented" method), it must be realised that Col. Gouraud, being Edison's Agent for the whole of the world, except the North American continent, was an extremely important personage, and all Edison's phonograph patents (and probably others in other fields), were all in Gouraud's name, at least as far as the UK was concerned, thus Gouraud would have to be one of the first to be informed.

Queen Victoria, I read somewhere that, and my memory is vague on when and who wrote the information, that beside the cylinder sent to the Ethiopian Royal Family, which was destroyed by the Earl of Denbigh (or was it Derby), an Edison Bell director; the Queen had also made a private record for a close acquaintance who lay dying and had expressed the wish to hear the Queen's voice before the arrival of Old Father Time - this fool made no reference!

Frank Andrews.



COLUMBIA AB (with an Edison Concert Blank Cylinder)

RECORD RESEARCH NEWS

The Sterling Cylinder Record Complete Catalogue is now a fact, and is published by fellow member Ernie Bayly.

The listing has been compiled by Mr. S.H. Carter, with a few additional details by yours truly. After the listing, there is a full history of the records and the three companies who produced them, plus some "by-the-way" information about the associated International Linguaphone Company Limited and Sterling & Hunting Limited.

A third section is devoted to issues of Sterling Cylinders on Pathe Discs, a feature which has been worked out by our Vice Chairman, Leonard Watts, and myself.

Also from Ernie Bayly, you can now acquire the first General List, in facsimile form, of the 30cm. disques, double-sided, vertical cut, styled "PHRYNIS", the product of Ch. et J. Ullman of Paris, who first issued these disques in 1906. Chronologically, they therefore follow the Neophones, but just pre-date the Pathes.

There are over fifty artistes named in the Opera, Opera-Comique and Operetta vocal section, Chorus of the Paris Opera and Chorus of Le Theatre-Lyrique de la Gaiete not included.

Singing the "Chansons and Chansonettes" there are approximately thirty artistes, Five Bands and twenty instrumentalists, plus four Flemish artistes, are all included in this 46 pages catalogue.

I have not a "Bauer" nor a "Barnes & Girard" to check against, so cannot say how much of the Phrynis repertoire is already documented. Much of it seems a duplication of material already recorded by many of the artistes for the old independent International Zonophone Company and the International Talking Machine Co. m.b.H.'s Odeon Records.

BUBBLE BOOKS

A Bubble Book was a child's story book, with illustrations, which contained three single sided discs, appropriate to the text and drawings. The books were produced by Hodder and Stoughton and the recordings by the Columbia Phonograph Company of America.

As far as I can gather, the discs bore the legend "Harper & Co.>".

There were 12 albums issued all told. These I have listed and the individual titles of all the discs but I do not know who the artists were, neither do I have the catalogue and/or matrix numbers, nor do I know the size of the discs. I need this information for the eventual complete listing of early Columbia 10" discs, which will include the "Bubble Books" records.

CLARION RECORDS

I have almost completed the history of the two companies who were responsible for the issue of the five different types of Clarion and Ebonoid Records.

But Mr. S.H. Carter's cylinder listings, and my disc listings, still have a number of "Blank Entries" which we would like to fill.

As a matter of fact, I have been able to extend the 2 minute wax cylinder listing beyond the point where Mr. Carter's came to an end, and a fellow-member has a cylinder with a number even beyond that which I have found listed.

The latest published list, known to me, of newly recorded cylinders, was for November, 1922. The highest known number is probably from 1923. The company failed in the autumn of 1927. What was the highest number issued?

Who has a Clarion Cylinder Record with number higher than 1159, the details of which I have not yet received. My highest known Clarion is 1154 "Tell Her at Twilight" fox-trot. Clarion Bijou Orchestra.

CLARION CYLINDER RECORDS.

"Blank Entries" are:- Nos. 4, 22, 30, 36, 42, 43, 55, 65, 68, 69, 70, 100, 145, 186, 451, 535, 537, 551, 601, 741, 743, 774, 783, 957, 1011, 1012, 1021,

1023, 1025, 1026, 1029, 1030, 1031, 1032, 1034, 1035, 1054, 1058, 1059, 1060, 1110, 1120, 1124, 1131, 1145, 1149, 1153, 1155, 1156, 1157, 1158, 1159, 1160 and on.

EBONOID CYLINDERS 200 t.p.i. 5008, 5021, 5024 and on.

EBONOID DISCS (5 mins. each side) 10,000, 10,007 and on.

CLARION VERTICAL CUT DISCS 1023, 1025, 1026, 1027, 1029 and on.

CLARION LATERAL CUT DISCS 117, 140, 141, 142, 143, 144, 146, 149, 152, 155, 159, 189, 190, 195 and on.

THE BELTONA BAIRNS BOOK

A collection of six 5¹/₄" records of Fairy Stories and Nursery Rhymes in an Album - price 5/-. Has anyone a set of these records? Would they please send me full details, NOT FORGETTING THE MATRIX NUMBERS.

Information on the Columbia 9,000 series is no longer arriving. It would therefore seem we will be without about 140 matrix numbers. I do ask you to check the "Blanks" once more in earlier Hillendale News.

All information to me, please, Frank Andrews, [REDACTED] Neasden, N.W.10.

Copy of the last letter received from George Baker

GEORGE BAKER, C.B.E., K.S.G.,
F.R.C.M., HON.R.A.M.,
[REDACTED]

HEREFORD, HR2 0HL.
20th November, 1975.

My dear Bill,

You may not have seen in the Press that I have recently been awarded the Papal honour of Knight of St. Gregory, and my reason for bringing this to your notice is that some of your readers may be interested to know that the Hereford Times headed their very pleasant "write-up" of this event (accompanied by a photograph), "Vatican honours grand old man of recorded music." Needless to say, I am thrilled to have been honoured in this way at so late a stage of my life.

With the best of good wishes, Yours sincerely,

GEORGE BAKER.

CITY OF LONDON PHONOGRAPH SOCIETY

REPORTS FROM OUR ELEVENTH YEAR 1929-1930.

Researched by Frank Andrews

MAY 1929

The tenth Annual General Meeting of the Society was held at the Food Reform Restaurant on May 15th, Mr. R.H. Clarke being in the Chair.

The Treasurer's Report which was read and adopted showed a considerable increase in the cash balance of the Society. The report of the Librarian, Mr. C.R.W. Miles, was likewise most satisfactory.

After the re-election of officers had been proceeded with an interesting discussion arose concerning the future policy of the Society.

The advisability, or otherwise, of holding the meetings in future on a Thursday was considered, but the Secretary, Mr. J.T. Wilkins, pointed out that for the present we should have to keep to the third Wednesday in each month for the reason that the Manageress could not guarantee that the hall would always be available for Thursday nights.

A proposal that the Society should devote a number of its meetings to Radio demonstrations did not receive great support.

After the interval several Blue Amberol Cylinders were played, including: "Celeste Aida" - Constantino (21861); "Knowest Thou the Land?": "Mignon" - Mary Morrisey (2484); and "My Dreams" - Thomas Chalmers (28144).

The next meeting was to be held on June 19th at the Food Reform Restaurant, Furnival Street, E.C. when the Society would enter its eleventh year of existence. (It already had! - Frank Andrews).

Full particulars of the Society can be obtained from Mr. J.T. Wilkins, [REDACTED]
[REDACTED] Battersea, S.W.11.

Felix Sykes - Recording Secretary.

JUNE 1929

The June meeting of the Society was a Members' Night, and amongst the Cylinders played were:- "Addio alla Madre" from "Cavalleria Rusticana" by Francisco Daddi (22418); "Gipsy Airs" - Moss-Squire Celeste Orchestra (23264); "I hear you calling me" - Orville Harrold (28110); and Mendelssohn's Rondo Capriccioso, piano solo by Albert W. Ketelbey.

During the evening, a reproducer competition was held and Mr. Maskell was declared the winner.

Felix Sykes - Recording Secretary.

JULY 1929

The July meeting took the form of a Concert of Blue Amberol Records organised by Mr. R. H. Clarke and was of a most interesting character.

Included in the programme were the following:- "Ballet Egyptien" Nos 1, 2 and 3 - National Military Band (23237, 23249, 23259); Romantica Mazurka - Jose Rocabruna (22140); Scene de Ballet (2421); Quartette from "Rigoletto" (1528); "Rondo", 'cello solo by Paula Guippe (28173); "Lolita" - Redfern Hollinshed (28200); "I call you from the Shadows" - Hugh Macklin; "Fledermaus Overture" - Johann Strauss Concert Band (26039); and "Caro Nome" - "Rigoletto" - Selma Kurz (28133).

The next meeting will be held on August 21st at the Food Reform Restaurant, Furnival Street, E.C. at 6.30 p.m. and all phonograph enthusiasts are welcome.

Felix Sykes - Recording Secretary.

AUGUST 1929

The August meeting was principally devoted to a general discussion amongst the members.

Felix Sykes - Recording Secretary.

SEPTEMBER 1929

The September meeting was held on the 19th when Mr. Maskell demonstrated his special reproducer fitted with a mica diaphragm.

The following were amongst the Cylinders played:- "Fest Overture" - H.M. Irish Guards Band (23210); "Good-bye, My Love, Good-bye" - Reginald Werenrath (5415); "Souvenir de Moscow" - Albert Spalding (28163); "The Day is Done" - Christine Miller (28111); "Scenes that are Brightest" - "Maritana" - H. Benne Henton; Overture "Zampa" (2442); Rubinstein's "Kamenoi Ostrow" (2441); "I am a Roamer" - Peter Dawson (23164); and "Il Balen" - "Il Trovatore" - Carlo Galeffi (28148).

The Society now meet every third Thursday in the month at 7-30 p.m. at the Food Reform Restaurant, Furnival Street, Holborn, and full particulars of the activities of the Society can be obtained from Mr. J.T. Wilkins, 14 Burns Road, S.W.11, who will also send a Prospectus Card giving the date of the next 15 meetings.

Annual subscription is only 5/-, and every Phonograph enthusiast should become a member.

Felix Sykes - Recording Secretary.

OCTOBER 1929

Mr R. H. Clarke demonstrated a number of Amberol Cylinders at our October meeting. These records, which were kindly lent by Mr. F. Watts of the London and Provincial Phonograph Co., included several attractive titles new to our members. (By this time the Edison enterprise in America had ceased its production of records and machines for the entertainment sector of the market).

Amongst the records played may be mentioned:- "Hermit's Bell Overture" - American Symphony Orchestra (Special J); "Bedouin Love Song" - David Brazell (23171); "After Sunset" - Intermezzo (2590); "Nocturne in E Flat, Opus No. 290 (should probably read "No. 2, Opus 9") (4622); Handel's "Largo" - American Symphony Orchestra (4845); "Naila" - Intermezzo (3565).

Our next meeting will be held on November 21st, when Mr. Wilkins will provide the programme, whilst for our December meeting (Dec. 19th) a joint recital has been arranged between Mr. Dowse and the Recording Secretary; the concert to consist of items not previously heard at our Society.

Felix Sykes - Recording Secretary.

NOVEMBER 1929

Mr. Wilkins provided the programme of Blue Amberols for our November meeting. The Records, which were of an unusually high standard, included the following titles:- "Masaniello Overture" (1970); "Hungarian Dance in G minor" - Moss-Squire Celeste Orchestra (23309); "The Admiral's Broom" - Peter Dawson (23338); Weber's Last Thought - Heim (2506); "Woodland Serenade" (2002); "Mattinata" - Charles Hackett; "Czardas" - Harp solo, Rita Villa (22048); "Menuetto and Gavotte" (Beethoven-Gossac) - The Tollefson Trio (1650); "A Dinder Courtship" - T.F. Kinniburgh (23089); "Non le sospiri" - "La Tosca" - Maria Labia (28153); "Eri tu" - "Balls (sic) in Maschera" - Ernestino Caronna (28130); and "O Paradiso" from "L'Africana" - Carlo Albani.

Our next meeting will be held on December 19th at 7-30 p.m. when a very interesting programme of cylinders will be demonstrated by Mr. Dowse and the Recording Secretary.

Felix Sykes - Recording Secretary.

DECEMBER 1929

The programme of Blue Amberol Cylinders last month (December) consisted almost entirely of records that have not hitherto been demonstrated at our Society. The following titles were played:- (1) Overture Fest (2255); (2) Baritone: "O Monumento" - "La Gioconda" (224751); (3) Soprano: "O Lord be Merciful" - Marie Rappold (28210); (4) Tenor: "For Love's Dear Sake" - Hardy Williamson (23265); (5) Soprano: "Voi lo Sapete" - "Cavalleria Rusticana" - Maria Labia (28114); (6) Orchestra: "Fascination Waltz" - Johann Strauss Orchestra; (7) Duet: "The Lord is My Shepherd" (2117); (8) Soprano: "Elsa's Traum" - "Lohengrin" - Marie Rappold (28187); (9) Flute Solo: "Andante Pastorale" (2754); (10) Band: "Luigini's Ballet Russe" 2 and 3 (23292); (11) Soprano & Mezzo duet: "Qui est homo" - "Stabat Mater" - Alice Verlet and Margaret Maltzenauer (29036); (12) Baritone: "Cortigiani" - "Rigoletto" - Laurenti (29035); (13) Band: "Polonaise de Struenske" - Garde Republicaine (27096); (14) Tenor: "Thoughts and Tears" - Hardy Williamson (23247); (15) Bass: "Arie de Daland" - "The Flying Dutchman" (26107); (16) Inst. Trio: "Kotzehmais Serenade" (1570);

(17) Mezzo: "Just because it's you" - Elizabeth Spencer (2104); (18) Baritone: "O de verd amni mici" - "Ernani" (22446); (19) Soprano: "Jewel Song" - Marguerita Sylva (28188); (20) Inst. Trio: "Brahms Hungarian Dances" (1722); (21) Choral: "Prince of Pil森" (2299); (22) Duet: "Fra Diavolo" - Avezzi and Daddi (22412); (23) Soprano & Chrous: "Madre Pietosa" - "La Forza del Destino" - Julia Heinrich (28226); (24) Mezzo: "Love's Dream after the Ball" - Elizabeth Spencer (2454).

Special praise must be accorded to the record 28226 by the late Julia Heinrich whose life was cut short at the age of 21 in a railway accident.

Felix Sykes - Recording Secretary.

JANUARY 1930

Our January meeting was of an especially interesting character, for Mr. R. H. Clarke gave a most excellent demonstration of Wax Amberol Records consisting principally of high-class titles. Included in the programme were the following titles:- (1) "Prelude and Intermezzo" - "Cavalleria Rusticana" - American Symphony Orchestra. (2) "Lucia di Lammermoor" - Selection - National Military Band. (3) "Margarita" - Ernest Pike. (4) "Don Juan Overture". (5) Ballet Music from "Faust", Parts 1 and 2. (6) "Sylvia Ballet Music" - National Military Band. (7) a. "Thy Beaming Eyes" and b. "Mighty lak a Rose" - Elizabeth Spencer. (8) "Day Dreams" - "Spring Maid" - Marie Narelle and von Norden. (9) Introduction to Act 3 and Bridal Chorus, "Lohengrin". (10) "The Bounding Sea" and (11) "She is ma Daisy", both by Harry Lauder. (12) Berceuse de "Jocelyn" - Jean Schwiller. (13) "For You", waltz serenade - Vienna Instrumental Quartette. (14) "Love's Last Word". (15) The Jewel Song from "Faust" - Blanche Arral, and (16) Aria Romanza from "I Pescatori di Perle" - Giovanni Polese.

The audience was very impressed with the Grand Opera records by Arral and Polese - cylinders which were made 20 years ago and which are unsurpassed by any other kind of record for purity of tone.

Our next meeting will be held on February 19th when Mr. Graham will provide an attractive programme.

Felix Sykes - Recording Secretary.

I have been unable to trace reports for the months of February, March and April, 1930. Does anyone know if reports appeared in the "Gramophone" at this period in our history?

SNIPPETS from Frank Andrews

As every member should know, Mr. C.R.W. Miles was a founder member of our Society and was elected Recording Secretary at the inaugural meeting. He was a regular correspondent to the trade journals, and the letter below was written by him

before the North London Society (from which ours sprung) was formed in 1911.

FOREIGN AMBEROLS

August 1911, Hampstead.

Dear Sir,

I notice in the footnote to Mr. T. L. Bourchier's letter (June number) that he mentions in an appreciative manner one or two German Amberol numbers which I recommended in your previous issue. This fact encourages me to write again, and recommend a few more titles which I hope will enrich the collections of those who already possess foreign Amberols. It can nearly always be taken as certain that any Amberols in the German list made by the Johann Strauss Orchestra are well recorded, full in tone, and perfectly played. The finest one I have recently come across is No. 15,088 "Ouverture 3a Flotte Bursche" (Suppe). The volume and tone is simply amazing. Another record which will, I am sure, find its way into the English list is No. 15,076 "Waltzer aus Der Graf von Luxembourg" (Lehar), and as this operetta is being produced in London now the sooner this record is brought to the front the better. Those who admire German folk-songs may possibly like No. 15,053 "Volkslieder- Potpourri," the fact that some tunes are rather hymn-like may not commend it to all. Enthusiasts who really like high-class songs, too rare, alas, on the cylinder, will welcome one of Schubert's songs, "Am Meer," "To the Sea", most beautifully accompanied and sung by Edward Lichtenstein (No. 15170). A somewhat popular type of record, with fine tuba playing and recording, is a "Patrol" type named "Trooping the Colours in Vienna", No. 15085. I notice that Cyril Almscliffe stocks this last mentioned record as well as many other good foreign Amberols. Turning to the July records I should like to recommend "Dragons de Villars," 714, most beautifully recorded and played by the Garde Republicaine, also with regard to No. 12,324 Haynes' "Off to Philadelphia," not knowing the correct tempo of this song I am open to correction but think that if Mr. Dawson had sung it a trifle faster a better effect would have been obtained. However, there is no blast and the words are most distinct.

C. R. W. MILES.

AN APPRECIATION OF MR. J. McCORMACK

August, 1911, Montagu Square, W.

Dear Sir,

In your April issue you were kind enough to publish a small paragraph of mine re small records to take brief portions of opera scores, also I asked who was our greatest tenor. You gave three names, viz., J. McCormack, Edward Lloyd, and Walter Hyde. I had heard Hyde in opera and Edward Lloyd on the concert platform and considered that they were both very fine, but I had not heard J. McCormack at all, so, as you mentioned him as being one of our greatest tenors, I went to hear him with Melba and Sammarco in "La Boheme." Now sir, I thank you from the bottom of my heart; but for you I should not have dreamt of going to hear a Britisher in Italian opera at Covent Garden, especially in a principal role with singers like Melba and Sammarco. I have heard "La Boheme" several times but I never want to hear any other Rodolfo but John

McCormack. His voice is too beautiful to describe, and his phrasing perfect. Anyone who wishes to hear him I would advise to pay Mr. Wilcox, of the Wilcox Record Supply Co. a visit, who seems to have everything one wants in the record line. I think John McCormack will, in time, be one of the greatest tenors the world has ever known (at least I hope so), and I think every Britisher, especially opera goers, should raise their hats to him. Thanking you for your kind information, E. WOODHOUSE.

FEB. FOR MARCH, 1912, TALKING MACHINE NEWS THE KORAN

It is well known that for some time one of the European disc factories has been preparing records of the whole of the Koran, and this has raised the question whether the reproduction of these records in the Mahomedan places of worship will be officially sanctioned. The Ulema, the executive of the Mahomedan University of Al-Azhar (Cairo) has given its opinion at one of its recent sittings that the reciting of portions of the Koran on talking machines is permissible, and that the dissemination of such records is laudable. This forms an interesting contrast to the prohibition by the Roman Catholic Diet of the use of talking machines in connection with any religious ceremony, and is in direct opposition to the views expressed by the ex-Sultan Abdul Hamid, who notoriously disapproved of any proposal of this nature.

POTSDAM BELLS AND THE AUXETOPHONE

In Joseph Lauff's composition, "Der Grosse Koenig" (The Great King), performed last month at the Royal Opera in Berlin in connection with the celebration of the bi-centenary of the birth of Frederick the Great, the bells of the garrison church of Potsdam were reproduced in the last act (the scene of which is the park of Sanssouci) by an auxetophone, the record for this purpose having been specially prepared to the order of the director of the Opera House. The records are by the latter's permission to be placed on the market, and there should be a ready sale for them, both because of their historic interest and the rich tone of the peal.

GRAM COY. IN RUSSIA. SEPT. 1912. PHONO TRADER.

We are asked to announce that the head office of the Gramophone Company for Russia has now been transferred to 45, Newsky prosp., St. Petersburg.

SOUND REFLECTIONS & ECHOES

II - Amplifiers

After my introductory article on the broad hi-fi scene, I decided to make my first feature 'amplifiers'. Amplifiers have often been described as the heart of any audio

system by many sound men - as indeed they are. Just recently, after 45 years of steady design improvement in components and circuitry, common sense seems to have given way to mania. After extending frequency responses well beyond the aural limits (of the human ear) at both high and low ends of the frequency spectrum, and chasing the distortion figures to one hundredth of 1%; and power capabilities far in excess of what a domestic equipment should ever need, the Technical Press have invented new bogies to scare and confuse the intended buyer. "Slew-rate", "rise time", "headroom" all now appear in profusion in the Brochures and Technical Press - and I'm not going to begin to worry about them - let alone write. For laboratory use they may have valid reason - but for practical reproduction - I have reservations.

'Damping Factor' - that is the control the amplifier has on the speaker may have some validity - but even here, with the speaker impedance half to a quarter the 'traditional' 15 ohms, and cones and suspensions much stiffer - even this is not so critical. Particularly as the speaker cabinets are now so scientifically made, they efficiently transmit their acoustic energy to the listener. So for the sake of 'linearity' some 'sensitivity' has been traded off; and amplifiers have to be a little more powerful than a decade ago - but 2000 watts - I ask you, as reasonable people, is this necessary?

This leads to power-handling - which is the crux of the matter. Here a curious fact comes to light. On my travels around the studios, and talking to pop and dance band musicians - a preference for valve amplifiers over the transistorised versions often appear.

Transistors are most acceptable in the small-signal end of systems - microphone channels, mixers, compressors, limiters, equalisers, tape amplifiers, and so on. But for studio monitor work - valves still have a predominate position. Why? Tradition and sentiment don't come into it - valve sets after all are big, heavy, and produce a lot of heat - a big factor when you have a rack of say ten in a cramped control room (and so forced ventilation is essential). No, it's all bound up in the overload characteristic. Transistor sets give smooth, clean power right up to cut-off, but then rapidly enter the realm of serious distortion. Valve equipment, if properly set up with correct feed-back paths, give a much more graceful performance curve here. Put another way, a (nominal) 50-watt transistor set is just that; 50 come 60 watts; whereas the valve equipment can offer almost double power on peaks, for short duration, without too serious overload. For this very reason the larger transistor equipments must have quite sophisticated overload protection built-in.

But, that's what music is all about; drum rolls, cymbal crashes, complex wave-forms with steep transients.

Barry Raynaud.

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An HMV Model V horn gramophone, in mahogany case with mahogany horn. This double spring, ten-inch turntable model was introduced about 1914 and was in effect the successor to the old 'Monarch'. Together with the larger Model VII, it was the last HMV horn machine to retain the flanged elbow to back-bracket joint, its smaller contemporary, the Model II (previously known as the 'Intermediate Monarch') already having the Continental 'plug' fitting, which was adopted for all the horn models after the Great War. (Model III, incidentally, was a 'hornless' type, while Model VI was a table grand).

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China souvenirs from various resorts. The busts of Edward VII and Queen Alexandra commemorate King Edward's coronation in 1902

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Plantagenet Somerset Fry became a household name in the 1950s when he twice won the jackpot prize on ITV's *Double Your Money*. His career has taken him into journalism, teaching, and the antique trade, and he is now Senior Information Officer and Head of Information Services of the Council for Small Industries in Rural Areas. He wrote his first books while at Oxford, and has since become the well-known author of many best-selling works on history and antiques, including the Hamlyn publications *Antique Furniture* and *The World of Antiques*, already in its fourth edition.

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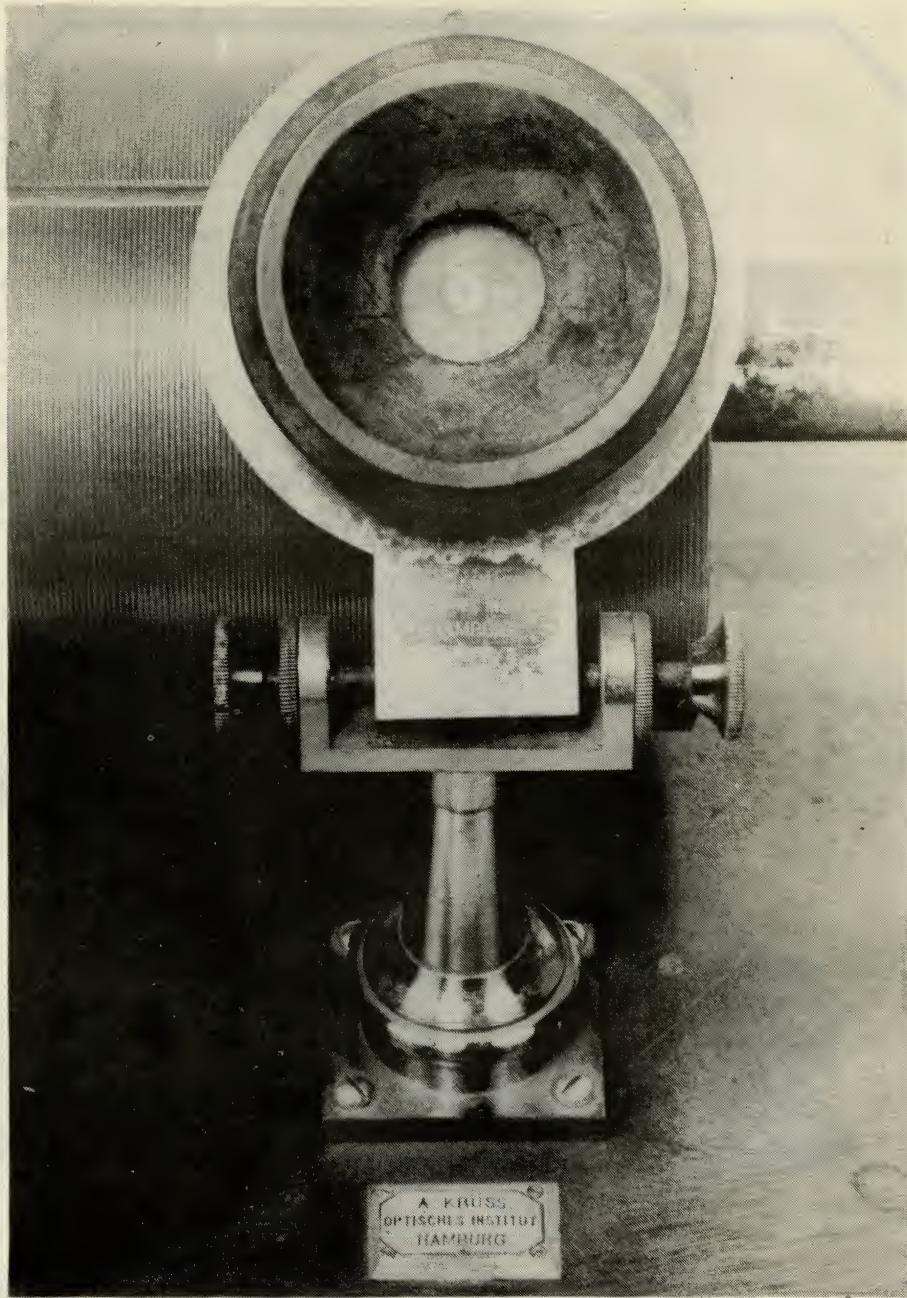
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